Ing force together with a lavish stock of expedients and intentions. At the beginnings of art the very reverse conditions sometimes appear.

118.

PULCHRUM EST PAUCORUM HOMINUM.— History and experience tell us that the significant grotesque-ness that mysteriously excites the imagination and carries one beyond everyday reality, Is older and grows more luxuriantly than the beautiful and reverence for the beautiful in art: and that It begins to flourish exceedingly when the sense for beauty Is on the wane. For the vast majority of mankind this grotesque seems to be a higher need than the beautiful, presumably because it contains a coarser narcotic.

119.

ORIGINS OF TASTE IN WORKS OF ART.— If we consider the primary germs of the artistic sense, and ask ourselves what are the various kinds of joy produced by the firstlings of art—as, for example, among savage tribes—we find first of all the joy of understanding what another means. Art in this case is a sort of conundrum, which causes its' solver pleasure In his own quick and keen perceptions.— Then the roughest works of art remind us of the pleasant things we have actually experienced, and so give joy—as, for example, when the artist alludes to a chase, a victory, a wedding. —Again, the representation may cause us to feel excited, touched, inflamed, as for instance In the glorification of revenge